ors and gardeners; the other by the people that inhabit it. The often is confused with the other, but they seldom are identical. Washington's second city is indeed distinctly individual, and somewhat the opposite of its first. It is made up of a small laboring class, a large governmental contingency an ever-shifting army and navy

tingency, an ever-shifting army and navy circle, a diplomatic corps, congressional representatives of the several states, with

representatives of the several states, with their visiting constituents, departmental officers and a leisure, wealthy set. It is thoroughly catholic, unconventional and cosmopolitan. There is no localism, and therefore little civic pride. But, on the other hand, it is splendidly conductive to the spreading of fame. If you impress the Washington public today, you will be known ten years from now by some one in not only every state in the Union, but every country of the world.

That it is not easy to impress the Washington public is true, as is also the fact that Americans have not been discriminating patrons of art.

that Americans have not been discriminating patrons of art.

A prominent collector explained this the other day by saying that the reason Americans do not appreciate art is because, heretofore, they have not had the time to learn it. Ruskin has defined art as a language, and ethnologists testify that it is native to every race of man, but in its highest development, in the so-called "fine arts," it is, to a great measure, a matter of education, a matter chiefly of seeing and feeling. One who has been surrounded by such paintings as those of Rembrandt, Ti-

such paintings as those of Rembrandt, Ti-tian, Reynolds and Corot is not likely to

prefer solar-prints or colored photographs, and it is these people who have known the

and it is these people who have known the best that go largely toward making up the representative society of Washington. This is not a business city, but it is the pleasantest place in the world in which to live and do nothing. It is the leisure class which is coming more and more to Washington to find homes; people who can have what they want and want the best. The bustle and hurry of a great city is as removed from Washington as though it were five days, rather than hours, from breathless Gotham. There is a provincial air of "plenty of time" about it which, while not inspiring to the worker, is perfectly in harmony with the seers of visions and dreamers of dreams.

But there is another side to Washingtona side which is by no means all play or ease—which has had a potent bearing upon

its intellectuality and in the development of its art. There is, permanently residing here, a coterie of scholars and scientists con-nected with the Smithsonian Institution,

National Museum and Geological Survey who are not only liberal patrons of art, but have themselves become skillful in its sev-

The National Museum offers every opportunity for the study of the origin and development of art among the nations, or, rather, races; and the Congressional Library places within the reach of all a col-

lection of writings on art and artists sec-ond to none in this country, in connection with which must be reckoned the treasures and privileges of the print department,

which are likewise free to all.

There is also an economic reason for

impossible; nor is it necessary to allenate oneself from congenial surroundings to ac-complish the feat. But be all this as it may,

Washington has in the past given to the world more than one capable artist. From here have gone men and women who, hav-

ing first met with recognition at home, have among the great struggling masses won laurels for themselves and their native city.

Artists Who Have Won Fame.

Perhaps it is scarcely fair to number among these James McNell Whistler, as it

was not until after he had left West Point

that he came to live in Washington, but it

was while he was here, a period of several

years, during which time he was connected

with the coast survey, that he, metaphori-cally, found himself, and discovered his real vocation. Eastman Johnson began his art career in Washington. Healy for years had

a studio in this city and considered it his home when in America. Alexander Harri-sen did his first important work while in

the service of the geological survey, and within recent years a goodly company of young artists, all Washingtonians born and bred, have gone out to meet with extraordi-

nary success. There is, for instance, Geo. Gibbs, the author and illustrator, and his colleague, Mills Thompson, who is now the

colleague, Milis Thompson, who is now the art editor of the Philadelphia Saturday Evening Post, as well as the designer of one of the most artistic covers in which the Scribner's Magazine has yet appeared. Lorenzo Hatch, who is one of the principal engravers in the employ of the American Bank Note Company, learned his profession as an apprentice at the bureau of engraving and printing, and with Mr Gibbs.

graving and printing, and, with Mr. Gibbs and Mr. Thompson, is an ex-student of the Washington Art League. There is Will Coffin, the portrait painter; Rudolph Evans, the sculptor, and George Senseney, the

Not Yet a Good Market.



Washington Destined to Become the Mecca of Painters.

## ITS MANY ADVANTAGES

AN INTERESTING CITY WITH PIC-TURESQUE SURROUNDINGS.

The Steady Progress Shown by the Local Artists - Some Who Have Gained Fame.

BY LEILA MECHLIN.

In many respects Washington is peculiarly suited for an art center. Primarily, there is in the United States no city which, in itself, is so intensely artistic, whose entire environment tends so strongly toward the creation of art; and, secondarily, the personnel of its population, which is cosmopolitan to the farthest degree, gives it a breadth and universality which none other can attain. If we believe that the art of Greece owed much to the physical formation and situation of the country, and that the blue sea and sky, together with the glowing Venetian sunset, influenced the development of the greatest school of colorists the world has ever known, why, then should we think that a city teeming with natural beauty is not a more inspiring place for artists to live than is a smoke-begrimmed, tennement-plagued, offensive one? Washington is in this respect an ideal abiding place for artists. Its broad streets, varied architecture, splendid follage, many parks and imposing public buildings, combine in making an endiess series of delightful richtures. There are many cities of ful pictures. There are many cities of which certain portions are beautiful and attractive, but none which, like Washing-ton, is beautiful from end to end. Vandyke has said that unless you have Beautiful Views Everywhere.

Take, for instance, the view across the hall on a bright morning, either from 17th

AS AN ART CENTER | nature, but it requires neither the skilled eye of the artist nor the gift of a magician to make the beauties of this city plainly manifest.

spoiled by the civilizing processes of man. Thirty minutes' ride in any direction from nd F street, looking southeast, or from the heart of the city will land an artist in the near Pennsylvania avenue looking the most unadulterated country, in which uthwest, taking in either the rear en- every variety of scenery can be found



"CONGRESS HEIGHTS," PAINTING BY E. E. MESSER.

Georgetown, on the heights, there are a score of old colonial mansions with their quaint, picturesque, box-bordered gardens, and half a mile below, near the river, is studied art you really know nothing about the canal and curious business quarter,

trance of the State Department or the Treasury. Note the classic lines of the buildings, the arrangement of the foliage and the general color scheme. Look down

Two Cities in One.

the sculptor, and George Senseney, the etcher, all of whom studied almost solely in Washington. Then there is Everett Warner, the winner of the first Corcoran prize at the Water Color Club's last annual exhibition. A High School boy who with little other than self training has fought his way buildings, the arrangement of the foliage and the general color scheme. Look down Connecticut avenue toward Farragut Square; up N street to where the college spires are slihouetted against the sky, or over the city from Columbia road and 19th street Stroll along Rhode Island avenue at twillight of a cold winter day, or on Massachusetts avenue toward Dupont Circle on a rainy night. Nor is this all. In Georgetown, on the heights, there are a prolonged and the winters not severe. in seven short years to the front ranks of American water colorists; and there is Juliet Thompson, whose brilliant, vigorous portrait work in pastels has for many years found a prominent place in the foremost American annuals.

But, why, you say, if Washington is so inspiring and pleasant a place to live do artists leave it? Because, Washington, with There is in every city two cities, as it all its natural charms and uplifting enwere; the one made by architects, survey- I vironments, does not, to put it rudely, offer

Washington being an art center. Living here is not only pleasant, but comparatively reasonable. To live comfortably and on small means (for artists as a rule are not people who accumulate wealth) is not here

The surrounding country, too, is vastly picturesque and paintable, and as yet un-



Thomas Circle, Looking North.

the artist a market for his work. The true art conducted under the auspices of the Art Solomons must also be counted among the his own judgment and the plaudits of his school in Georgetown. fellow-workers, than for the sale of a picture; but no one can live on these alone, and, after all, the only reliable test of appreciation must be in material valuation. There is, however, no reason why this condition should continue to exist-no reason why Washington should not become, not only an art center, but the art center of America. As some one has aptly said,
"Art centers do not spring into existence
at the touch of a magic wand." They are
not, except in the case of Munich, made by a single man, but by a gradual gravitation of conditions. There is, in reality, no great art center in America today—none which assumes relatively the position of Paris, Berlin or London. New York approaches the term's definition nearest, but falls far short of the ideal realization. Why, then, should not Washington-the capital of the nation-become the center of our national art? Within the past year the sub-ject has been agitated several times by pro-

### moters of public welfare. Signs of Progress.

of the foremost painters at home and abroad. This was to become a storehouse of great works of art, both by foreign and American artists of renown, similar to the great French national gallery, and the interior was to be a storehouse of great works of art, both by foreign and the interior was to be a storehouse of great works of art, both by foreign and the interior was to be a storehouse of great works of a storehouse of great works of art, both by foreign and the storehouse of the corcoran Gallery some years ago purchased an excellent example of his work, and his canvases have been hung prominently, season after season, in New York and other cities. Mr. E. C. Messer, the director of the Corcoran Gallery some years ago purchased an excellent example of his work, and his canvases have been hung prominently, season after season, in New York and other cities. Mr. E. C. Messer, the director of the Corcoran Gallery some years ago purchased an excellent example of his work, and his canvases have been hung prominently, season after season, in New York and other cities. Mr. E. C. Messer, the director of the Corcoran Gallery season after season, in New York and other cities. The formation of a national gallery has great French national gallery, and the in-tention was to have it in Washington. Of next and possibly even more practical importance was the bill introduced into Congress last spring by the late Senator Mc-Millan appropriating a sufficient sum for Mr. E. H. Miller is also a man of acutely

As to the artists themselves there are a

### Among Local Artists.

score or more who stand among the best that America has produced, whose work finds a ready welcome in all the prominent exhibitions, such, for instance, as the New York and Pennsylvania Academy, Boston Copiey Society and Chicago's Art Institute.
Most distinctively Washingtonian of all of
these—though foreign born—is Max Weyl,
who is, in reality, entirely the product of
the intensely artistic environment of Washington. It was, indeed, the enticing picturesqueness of the city and its surroundings which forced him into expression, and, in 1876, caused him to give up a business for an artistic career. Since then he has paint-ed steadily in and about Washington; never tiring and never exhausting its store of possibilities. His canvases possess a sturdy strength, force and vigor, which is unusually impressive, yet each shows forth the painter's love for nature, and his style is distinctively his own. The Corcoran Gal-

stone's throw of his home on Anacostia Heights. He works in a bold, almost sculp-

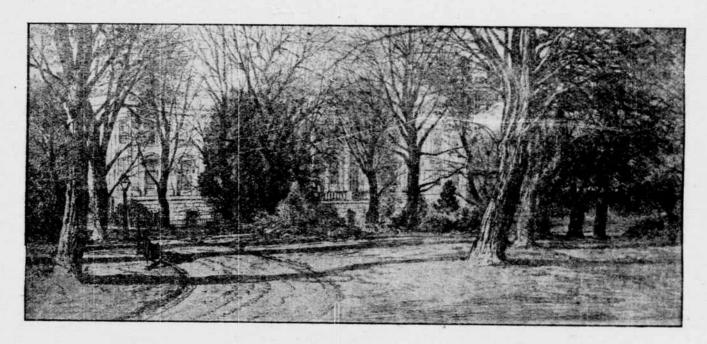
## Water Colorists.

Of the water colorists Mr. W. H. Holmes and Mr. James Henry Moser are pre-emb nent, though Mr. Hobart Nichols, Mr. Robert Coleman Child and Miss Bertha R. Perrie are all close competitors for honors. There is, moreover, a breadth and variety in the local artistic fraternity which is both helpful and interesting. Mr. Carl Gutherz, for example, has painted several important séries of mural decorations, among which is the celling of the representatives' reading reom in the Library of Congress and a frieze for the Fort Wayne court house, besides a number of large canvasses interpret-ing spiritual truths. Mr. Lucien Powell, a colorist of the higher order, has given his time almost exclusively to the rendering of Venetian scenes and the painting of vividity realistic views of the canyons of the Yellow-

Mr. R. Le Grand Johnston is an excellent painter of sheep, though he pictures nature at the same time in her gentlest, most persussive modes in a manner that is alto-gether charming. Mr. Walter Paris repre-sents the best of the old English school, and Mr. Howard Helmick of Georgetown has long since won wide reputation as a genre painter. Miss Una Clarke, Miss Humphreys and Mr. Victor Mindeleff have all done excellent decorative work, and Mr. William Fuller Curtis has created for pyrography a place among the fine arts, which few before him dreamed to be within

the scope of its possibilities.

Mr. Louis Amateis and Mr. U. S. J. Dub



Etching of South Front of White House, by S. H. Miller.

which, in fact, might be established an American salon.

Another significantly progressive step taken last year toward the close of the sea-son was the incorporation of an "Arts and Crafts Club," the purpose of which was to promote civic pride, to encourage the arts and crafts, and to bring into closer and crafts, and to bring into closer and oils, and in all his work, regardless of promote civic pride, to encourage the arts and crafts, and to bring into closer and more familiar relations the artists and laymen of Washington. As soon as \$10,000 is subscribed a club house is to be erected and properly equipped, which shall include a small hall in which transient exhibi-tions can be held during the season.

laid before the people of the United States for the future of their capital city have been too clearly demonstrated to need further explanation, and are too impressively desirable to need urging upon an intelligent and cultured community, but it may be fittingly pointed out that the ful-fillment of these plans would greatly heighten Washington's reasonable claims to the title of art center. So much for the future. At the present time Washington has no occasion either to hang on elusive promises, or to be abashed concerning her place in the world of art.

Art Societies. Away back in 1857 an organization called "The Washington Art Society" was founded here under the leadership of Horatio Stone, the sculptor, and S. F. B. Morse, a charter member of the New York Academy of Design, as well as the inventor of the telegraph. Its purpose was the establishment of a national organization similar to the Beaux Arts of France, and considera-ble interest and enthusiasm was awakened among government officials and the general public. Lord Napler, then a member of the diplomatic corps, made an address in its behalf. In 1859 an exhibition was held in the old Corcoran building and all was progressing finely when the war broke It was in these early days that Emanuel Leuze painted his "Westward Ho," which hangs in the Capitol, and that Brumid did his best work. Following in the footsteps of this oldest organization comes the present "Society of Washington Artists," which for the past twelve years has held annual exhibitions, raising the standard steadily until the last was found not only to com-pare favorably with important out-of-town annuals, but to be thoroughly representaannuals, but to be thoroughly representa-tive of the best American contemporary art. The Washington Water Color Club is a sister organization which likewise holds notable annual exhibitions, the seventh of notable annual exhibitions, the seventh of which is now in progress in the Hemicycle of the Corcoran Gallery. Besides these there is a local architects' club, and both the American Institute of Architects and the Society of American Plate Engravers have their headquarters in this city. The have their headquarters in this city. The Library of Congress is, in a way, a great gallery of modern art, as well as a marvelcously beautiful piece of architecture, and the Corcoran Gallery, with its excellent collection of nineteenth century paintings and antique casts, is also more than fittingly housed. There, is moreover, Mr. Thomas E. Waggaman's private gallery, rich in examples of the Dutch school of painting, and in rare old porcelains, bronzes, etc., from China and Japan, which is opened to the public during a portion of each year as public during a portion of each year, as well as various other valuable private collections. There is a well-equipped school of art connected with the Corcoran Gallery

the Washington artists, he has perhaps the longest record of honorable service to his credit. For several years he was the president of the Society of Washington Artists, and always a prime mover in every effort for the furtherance of art. He has produce some attachment of the solution of the honorable service to his work. In this brief summary it has only been possible to mention the names of the foremost, so that many others of merit have necessarily been omitted, but credit the erection of a building (included in the park commissioners' plan) in which exhibitions, great and such the work in the washington artists, he has perhaps the longest record of honorable service to his work. In this brief summary it has only for the furtherance of art. He has produce some extremely fine etchings, done medium or theme, a deeply artistic feeling

is evident Mr. Richard N. Brooke was a later comer. Though Warrenton, Va., being his home, he was constantly back and forth until 1880, tions can be held during the season.

The exhibition of the park commission's plans last April also marked the beginning of a new era of artistic thought and feeling. The splendid possibilities which they laid before the papels of the United States. a notable example. Recently he has ex-pended most of his time upon landscape work, in which he unquestionably excels. His style is free and forecful, but at the

### same time studied and sincere. Portrait Painters.

The portrait painters also make a strong phalanx. First in seniority is Mr. E. F. Andrews, under whose direction the Corceran School was formed and developed. Seven of his portraits hang in the White House, among which the one of Martha Washington is of foremost importance. Mr. Harold L. Macdonald and Mr. Robert Hinkley both rank high among the portrait painters, and have produced from time to time admirable work, and Mr. Edward L. Morse, the son of the inventor, is to be reckoned now among these not only as a painter of ability, but also as an indefatigable worker in the interest of local art. Washington has, moreover, a group of women portrait painters, who work mostly in pastels, of whom she may be justly proud. Mrs. Alice Barney seems, indeed, to possess the secrets of a magician, with such ease, cleverness and knowledge does she handle these colored chalks, and so great is the haunting personality of her paintings. Mrs. Robert Coleman Child and Miss Mathlide Mueden each also has a style of her own, and produces notable work, in addition to whore Miss Hattle P work; in addition to whom Miss Hattie E. | and are millionaires before they are twenty.

that a nucleus of an art center has already been formed; that the conditions which make Washington an ideal art center are even now tending toward the realization of the artists' dreams, and alding in the development of a sincerely worthy art.

# Bogus Rubber Trees.

From the London Commercial Intelligence. The existence of bogus rubber trees is reported from Mexico. A rubber planter, settled in the state of Chiapas, writes to a Mexican paper that a tree known locally as "Guarumbo," which greatly resembles the rubber tree, grows profusely in that region. He stated that by means of this vegetable fraud an English company was swindled out of a lot of money.

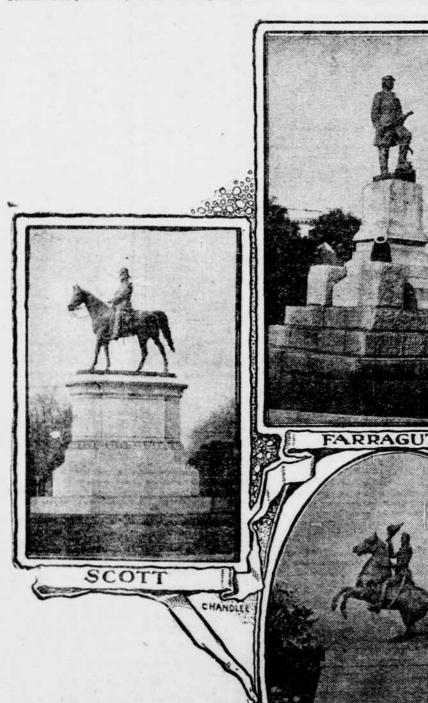
# Gardening by the Moon.

From the London Garden. In Somerset we plant cabbages with the waxing moon, certain that so they will grow and be lusty. If we put them in, or set any flower or fruit tree, when her white ladyship was gibbous in the attenuating scale, our labor would be vain, for that which we planted would but wane with Diana. Another west-country tradition forbids lilies of the valley to be set in a bed under pain of not distant death to the operator.

# The New Dime Novel.

From Town Topies. A few years ago the dime novel dealt almost entirely with adventures of travel,









DUPONT

